



# PSSA NEWS & VIEWS

BULLETIN OF THE  
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

JUNE 76



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## PSSA NEWS AND VIEWS

Official newsletter of the Photographic  
Society of Southern Africa.

Vol. 4 No. 6

June, 1976

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FOCAL PLANE

EXECUTIVE SUITE

HUMOUR CORNER

PERSONALIA

ETCH BLEACH REVERSAL

STREEK NUUS

WHEN IS A PORTRAIT?

FOCUS ON...

CARLTON KODAK

SOUNDS FISHY TO ME

IMAGE ENTRANT

REMEMBER INSURANCE!

CLUB ROUNDUP

SYNCHRO SUNLIGHT

+ + + + + + + + +

Editor : Barry Cross

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COVER PICTURE :

scullery boy  
by olive peel

# FOCAL PLANE

Well, here it is, the last magazine under the masthead 'News and Views'. As the sun sinks slowly in the west, we say farewell...as all good movies ended some time ago. It's been a good name, one that has served us well and one I would like to think we have all grown fond of. Looking back, it's been around for quite some time. Looking forward? Who knows. The format of the magazine will remain, but the masthead will alter. No prize for the first one to guess what it will alter to. The end of July will see the first big quarterly issue of the colour "Image", and August, the next issue of this format under the new banner.

Do you realise (probably with a shudder) that 1976 is half gone? We should now be thinking very seriously about Congress, The Ten Best, organising your club's Christmas Party, the P.E. Top 8, Whysall's competition "Wheels", the MPD Film Festival and all those Salons whose closing dates are coming closer and closer. Photographers have, to say the least, a very busy six months ahead. It amounts to a lot of things in a little time. The best way to tackle them all, is to view them as a hurdle race. Jump over the one in front of you first, - then tackle the rest. If you look ahead to the finishing line, unless you are of iron resolve, like as not the sight of all those 'hurdles' will head you straight to the armchair and the television set for the next six months. The trouble is of course that this is so much easier to sit in front of than a developing tray. The difference is though that the developing tray or editing bench produces lasting and tangible results, evidence of time well spent.

The time ticks on the way it always has, (they haven't found a way to metricate *that* yet) yet somehow it seems to possess a peculiar property I can only call condensibility. That's good for a laugh in the physics lab, because it should be impossible. Or is it? We all complain about living faster and faster, the seeming shortness of time. Who knows, perhaps

that venerable gent was right, maybe E *does* equal MC<sup>2</sup>?

Either way, things will not miraculously alter. Next year will be far busier than this, so adopting the ostrich attitude with your head buried in the TV or the latest Wilbur Smith might be comfortable, but hardly soul satisfying or rewarding. Latch on to those old cliché's. Paint them in bold letters on a piece of card and hang them where you'll always see them. Read them, adopt them, - 'Face Front' and 'Come Alive'!

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## EXECUTIVE SUITE

Although it is hard work and takes up a lot of your time, it is indeed an honour and a pleasure to work in a team with such a competent secretary and members of this committee. I don't think that any member of the Society, except those who have been involved before, realise how much time and hard work is put into the running of the Society by the Executive committee. They all do it because they are true photographers and we all owe them a word of thanks, even though one word can not make up for all the time, energy and even expenses spent, to further the aims of our Society and photography. Thank you Pam and committee members, it is an honour to be in your team (even though you keep me away from my TV.)

For our new magazine "Image", we would like to extend our gratitude and appreciation to our President, Mr. Les Luckhoff and our Editor Barry Cross. Due to their unselfish sacrifice of time they had one meeting after another to get "Image" on the road. Not all meetings were pleasant and even on the Committee we had to thrash out problems and discuss the matter in detail. Thank you Les and Barry for your tremendous effort and the success! I am sure that these good wishes come from every member of the Society.

Reports from the divisions come in more regularly than in the past and if this keeps on, you will be informed more regularly.

Recorded Lectures: Laurie Lavis is very active in this section and clubs order lectures regularly. It is to your Club's

benefit to try and order these lectures well in advance. We are also thankful to Messrs. Agfa Photo (Pty) Ltd., who kindly donated Glass type "K-mounts" to this section for mounting slides.

Motion Picture Division: No matter what other members think, but this is a very active division who does a lot for the cinematographer. Andre du Toit reports that he visited Clubs in Natal and was very well received. Clubs are active and there is a lot in store for this division in the near future.

Salon Co-ordinator: Dates as far as 1977 are confirmed for International and National Salons, and Clubs must contact him if they have not done so. You might clash with a Salon with dates confirmed. A good report was received where Cape Town has gone to the trouble to remount slides that were broken by the Post Office on their arrival. Thank you Cape Town!

Regional Representatives: This is also a division working smoothly and reports come in from most representatives in their regions. Even though we are supposed to be hampered by TV, new Clubs are formed. Northern Transvaal Photo Club, Warmbaths, is a new member and we welcome them to the Society. Within the near future we will hear from Umtata Camera Club who also started off on a good level. The Vaal Triangle region has been established by the Clubs of Vanderbijlpark, Vereeniging, Sasolburg and Parys. Reports from other centres were not yet received but will probably appear in the next issue.

Transparency Division: Dave Reynolds receives many slides from Clubs for analysing, but quite a few Clubs send their entries on number 99. They do not allow enough time for posting. Clubs should please make a note of this and allow at least three weeks before your next meeting.

Print Division: Graeme England is the chairman of this division and has a hard task of getting it to run smoothly, but is most competent and will surely have your support. He is also starting to establish new portfolios for this division and will contact clubs within

the near future.

Once again we are on the subject of ties! As in the past, a suitable PSSA tie is being investigated, with ties for honours holders in a different colour and the appropriate wording on the tie. In this respect we will hear more at a later date.

R. ERASMUS.  
CHAIRMAN

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## HUMOUR CORNER

The wit and humour one finds tailpiecing and skittering around club magazine pages are quite priceless. We would like to share a couple with you also a few sobering and very true gems of wisdom:

### FOOD FOR THOUGHT

WEDDING PHOTOGRAPHY. When the bride is pregnant, do the wedding guests throw PUFFED rice?

NELSPRUIT FILM CLUB

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If one is thrifty while one is young, then in later years one can afford the things only the young can enjoy.

Some people use language to express thought, some to conceal thought, and others use it instead of thought.

If you want to see the rest of the world go by, just drive within the speed limit.

PIXIT, PRETORIA

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### OLD TIMES

The family were watching some old home movies. They came to a scene of a handsome young man with a full head of hair and a glowing smile.

"Who's that?" asked the young boy.

"Why, that's your father" said his mother.

"Then who's that bald headed man that lives with us?"

VANDERBIJLPARK KINE KLUB

.....

### CHILDREN LEARN WHAT THEY LIVE

IF a child lives with criticism,  
He learns to condemn.

If a child lives with hostility,  
He learns to fight.

IF a child lives with ridicule,  
He learns to be shy.

IF a child lives with jealousy,  
He learns to feel guilty.

IF a child lives with tolerance,  
He learns to be patient.

IF a child lives with encouragement,  
He learns confidence.

IF a child lives with praise  
He learns to appreciate.

IF a child lives with fairness,  
He learns justice.

IF a child lives with security,  
He learns to have faith.

IF a child lives with approval,  
He learns to like himself.

IF a child lives with acceptance  
and friendship,  
He learns to find love in the world.  
(Author unknown)

CAPE CINE WORLD.

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## PERSONALIA

### INFINITY TIES

Two 5 star workers and one 4 star worker will be receiving this coveted award during the annual prize-giving. They are Roland Müller, Kobus Botha and Eric Duligal.

*Well done those men!*

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It is with regret that I read in "Reflex" that Solly Schneider, Chairman of Cine Section and President of J.P.S. has suffered a second coronary. He is progressing well and we send our good wishes to him for a speedy recovery.

Doris

From "NEWSREEL" Germiston Camera Club.

*We heartily endorse those wishes Solly, Get well!*

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## ETCH BLEACH REVERSAL

Some time ago I was faced with having

to produce some slides for a lecture. I wanted to copy tables and graphs from a book, in other words, line subjects. Several methods for doing this lay open to me:-

(1) Photographing onto an ordinary pan film such as Ilford Pan F and then making contact-prints onto line film. This would be rather laborious.

(11) Re-photographing the negatives from (1) onto Kodak High Contrast Copy (HCC) film to produce line positives - also laborious.

(111) Reversal-developing the film used in (1). This would be a good method but one never gets good transparencies from ordinary pan film on account of the grey anti-halation mask which all such films carry.

As I sometimes do when faced with a photographic problem, I telephoned ext. 3226 at the CSIR. This happens to be Lyon's number. After I had explained my problem he asked: "Why don't you etch-bleach reversal?" Well, we had just had that marvellous lecture by Roel Roelofsen on etch-bleach techniques producing colour graphics, and it had never occurred to me that the technique could be put to use in making such mundane things as copies of diagrams in transparency form. Anyway, I used the method and it worked like a charm.

What you do is to first photograph your subject. I illuminated my diagrams with two photofloods and read the exposure off a Kodak Neutral Test Card. The film was HCC rated at 32 ASA. The film is next developed in a contrast developer such as Kodak D-19B but not fixed. Instead you use your normal stop-bath and instead of fixing you pour Kodak EB-1 (etchbleach bath) into the developing-tank. This bath removes all the emulsion in which metallic silver occurs i.e. the part which had been exposed to light. Remaining behind will be the sections of emulsion corresponding to the lines of the diagram and this will contain unexposed silver halide. The next stage is to wash the film and hang it up in normal daylight. You might have to wipe it down gently with a chamois leather to remove the residue formed by the action of the EB bath on the emulsion.

The previously unexposed parts of the emulsion will now be exposed by the film having been hung up in daylight.

All that remains is to redevelop by inspection and you will be able to observe the positive image appearing. Fixation is not necessary as you will have gathered. Wash in the normal way and dry the film.

As always, there are some precautions to be observed. Exposure on HCC appeared to be critical as was development. This can be circumvented by bracketing, say,  $\frac{1}{2}$  stop. I developed according to Kodak's instructions on the sheet accompanying the film. There is no reason why only HCC should be used if, for example, you only wish to produce a few pictures. You could use lith or line film developed in the appropriate developers.

Etch-bleach reversal is intended mainly for line subjects. It can, however, most certainly, be used for producing high-contrast pictures of ordinary outdoor subjects. It would be excellent for making slide-titles in black. With some experimenting I am sure you frustrated artists could come up with many uses for this simple process.

#### SUMMARY AND FORMULARY

##### PROCESS

- (1) Expose HCC at ca 32 ASA
- (2) Develop in D-19B (undiluted) for 6 min/20°C or 4 min/24°C
- (3) Stop-bath.
- (4) Etch-bleach with Kodak EB-1 for 5 min.
- (5) Wash for 10 minutes and wipe film clean. Expose to daylight.
- (6) Develop by inspection as for (2)
- (7) Wash and dry.

##### KODAK EB-1

A. Copper sulphate (hydrated)	120g
Citric acid	150g
Potassium bromide	7.5g
Water to	1000ml
B. Hydrogen peroxide	"10 volume"

Mix equal volumes A and B immediately prior to use. Discard after use.

##### KODAK D-19B DEVELOPER

Metol	2.2g
Sodium sulphite (anhydrous)	72g
Hydroquinone	8.8g
Sodium carbonate (anhydrous)	48g
Potassium bromide	4g
Water to	1000ml

This formula is given because D-19B is supplied in inconveniently large



amounts for the occasional user.

FRITZ CARLSSON

With acknowledgement to "KLIK" CSIR

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## STREEK NUUS

Dit wil vir my voorkom asof min lede weet dat daar 'n Streeksverteenvoerder in hulle gebied is wat graag meer van hulle klubs se doen en late sal wil weet. Graag wil ek dan ook van hierdie geleentheid gebruik maak om klubs te vra om so nou en dan met hulle streeksverteenvoerder te skakel. Indien u een of ander spesiale funksie het, nooi hom gerus uit indien moontlik. Ons sal graag meer van klubs wil hoor sodat daar 'n noue samewerking kan wees. Vertenvoeders wat tans aangestel is, is die volgende : Eric Walker, Bloemfontein vir O.V.S. ; Barry Wilkins, Port Elizabeth ; Ken Halliday, Kaap; Roland Muller, Pretoria; Ozzie Radford, Natal, en myself vir Vaaldriehoek en omgewing. Ek is seker daarvan dat hierdie lede meer van u sal wil hoor. In die ander gebiede sal nog vertenvoeders aangestel word en u sal daarvan verwittig word. Dit is 'n baie moeilike taak om vertenvoeders vir 'n sekere gebied te kry, want soos dit vir my wil voorkom, wil almal alles uit fotografie verkry sonder om self daadwerklik daartoe by te dra.

Hierdie vereniging sal baie meer doeltreffend funksioneer indien daar oorgegaan word na Streekskongresse. Het u al ooit daaraan gedink dat daar gedurende streekskongresse meer lede bymekaar kan kom wat die nut van 'n besoekende lektor kan he. Dit is baie makliker om in 'n streek bymekaar te kom as om vanaf die hele land by een plek te vergader. Ekonomies sal dit ook vir meer lede moontlik wees om dit by te woon.

Please, don't get the wrong idea. I am not saying that a Regional Congress should be in the place of the annual Congress. All I am implying is that from a Regional Congress it might be possible to have two delegates sent to Congress to represent the Clubs of

that region. It would also be possible even to send them with part or all of the congress expenses paid. The delegates will be in a much better position to put forward any matter at Congress, as they would be fully informed and know what Clubs in their region want. Farfetched? Well, only the future will tell. But don't wait for the future, let us have your ideas on this subject now!

As a good example I would like to mention the Central Photographic Association of the O.F.S. They meet once a year at a different venue each year. A committee is elected at this annual meeting and they also participate in the Free State inter club competition. They also have visiting lecturers and it is an enjoyable photographic weekend. At Welkom Salon there are also C.P.A. trophies awarded to members of the Free State who participate in the Salon.

My congratulations to the Germiston Camera and Ciné Club with their 2nd Mini Congress to be held in Germiston on the 5th June, 1976. For the fee of R10-00 they have a full day congress. It includes tea, lectures, lunch, dinner and even a dance to complete the evening. I think this is a marvellous effort by this Club and we as a Society wish them the best of luck and may their congresses go from strength to strength.

Another important point I wish to raise is Slide Series. Don't you think that the time has arrived where this media must receive more attention than in the past. You can gain your honours in slide-series but does your club give you recognition for your efforts? Surely not, but why? I am sure that this is not a case of not appreciating your work, but it is a question of no uniform method of advancement in Clubs. It would be appreciated if Club committees could get together and discuss this matter and let me or your regional rep. know of your ideas on this subject. The Shutterbugs Photo Club has started off with a Slide series section, the same as the Slide and Print section. Members will be promoted from 1 star upwards on the series, apart from the usual slides.

How is this one for your regional congress? With your congress have an inter club competition and include one series per club. The winning series can go to PSSA Congress for the Regional Series competition. This might give you a point to ponder and the winner of this series can be sure of a worthwhile trophy.

See you at the next Regional Congress???

R. ERASMUS. REGIONAL REPRESENTATIVES  
DIRECTOR

# WHEN IS A PORTRAIT

OR.... When is a nature entry not a nature entry????

We have in past issues aired various persons and club's views on judging, critics, the infinity whatsit and so on. Now another interesting topic raised it head - (and I mean just that) which is one that has always had me confused. Read on...

Our friends - the Judges of Southern Suburbs Camera Club - certainly stirred up a hornet's nest by refusing to consider 'portraits' i.e. portions of close-up views of parts of an animal, bird or insect as a true Nature entry. Hearing distinct mutterings from our members after the screening I asked a cross-section of nature workers for their opinions and publish them for your perusal. Should you have anything to add please feel free to write to your Ed.

"In many instances it is impossible on a 35mm slide to show a certain feature of an animal AND include the rest of the body. I think that if we can accept a human portrait that doesn't show the feet then say, the head of a horse, is just as acceptable as a nature slide. As for being recognisable, does the whole of an amoeba enable anyone to identify it in the field?"

LARRY MOHRHARDT

"Having invested fairly heavily in Tele-lenses and NATURE slides being our major hobby, we feel that close-up shots are still essentially nature and not competitive to portraits. We feel that

we could not happily enter our Nature work in this 'portrait' category."

HAROLD AND PERI HOLMES

"I feel that portions and portraits should count in Nature studies provided that the feature is dominant and typical of the creature i.e. tail of a peacock, face of a warthog, crest - fully-erected of a crested species of bird, jaws of a shark, to name a few examples.

After all, the photographer is trying to emphasize the creature, and one can always compare the result with a zoological photograph. Some species, however, I feel should be shown in detail and use a Butterfly as an example. The judges should interpret the entry, thus adding another burden on them."

OSSIE THEUNISSEN

"It is always wrong to generalize and the part is sometimes greater than the whole. Each case should be treated on its merits and not summarily rejected. A good close-up of a head may well be of more interest from the natural history point of view than the whole creature, as it may well reveal detail not generally noticed. As a flower is only a 'portion' of a plant, should one only photograph whole plants? How dull."

ERIC AND ETHNE NORMAN

"We were indeed sorry to see certain excellent slides excluded from our recent competition because the judges concerned were working, obviously, to a different set of rules to our own. From this it is apparent that a much clearer definition of each of our categories of entry has now become necessary.

However that may be, it is our opinion that portraits (head and shoulder shots) definitely belong in the nature section just as any other recognised nature study. Close-up shots not only permit the author to show his ability as a photographer by producing correctly composed and exposed photographs but also allows the nature lover to enjoy the detailed study of a subject which under normal circumstances might not be possible. This, we think, is not necessarily the idea of the pictorial presentation."

RON AND ELIZABETH MEYER



"The purpose of a nature photograph is to impart some knowledge to the viewer of the many facets of nature. Nature is a strange and wonderful thing, and there should be no laws on how it is portrayed.

A part of a creature can be more interesting than the whole - imagine trying to show the fangs of a spider or snake by photographing the whole creature compared with an extreme close-up of the head showing relevant detail clearly."

#### CLIVE PASSMORE

"Portraits play an important part in nature photography. They often show important detail which would not normally be visible in a photograph of the complete animal or bird.

The same applies to wild flowers. If only photographs of the complete plant were permitted, in some cases the blooms would be so small in the picture area as to be unrecognisable. I say, treat all photographs on their merits.

#### MIKE BAXTER

"I agree with the judges of Southern Suburbs. In my opinion wild life should be photographed in its entity. From this we know exactly what the animal etc., looks like. After all isn't this what wild life photography is all about? If one wants to see fine detail one can go into any museum."

#### BOB TARR

"It appeared that what the judges were trying to convey was the difference between natural subjects and possibly posed or tame subjects. They were obviously trying to implement the Authentic Wildlife rules as for the portraits.

To conclude though, it seems ridiculous to place an animal close-up in the pictorial section."

PETER AND MAY CRAIG-  
COOPER

Well there you have it. What is your opinion. I would like to hear from other members and especially from other clubs who receive this magazine. How do you interpret the rules in regard to nature photography?

ANN PASSMORE

Ed... Gentle folk, what is your view? Ann would like to know and so would we.

Being editor, I can put my pennyworth in right away (it does have its advantages doesn't it?) To me, a portrait means (or meant originally) a painting of homo sapiens. I would feel a right nit going up to someone and saying "Excuse me, may I take a portrait of your greater crested whist-it you have nesting in your acer trifidum?" If it has to come to this is-it-or-isn't-it question why can't we simplify the whole thing by saying a portrait is a people picture, full stop. Then split nature photography - or add to if you like - a category for 'nature portraiture' shot in the wild or auntie's kitchen. Would this pose a problem? I mean I can hardly imagine a Bengal Tiger in Auntie's kitchen, unless it was - excuse me Pofadder - stuffed. To me a shot of a Lion's head called a portrait I just find odd because I can't imagine old Leo sitting for one somehow. Forgive me, its just my weird mind I guess. Portrait is a perfectly correct term, for either human or animal I know but how about splitting categories rather than hairs? What thoughts people?

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## FOCUS ON...

### CAPE TOWN PHOTOGRAPHIC SOCIETY

With thanks to Roy Johannesson  
FPS (SA)

We can but say sincere congratulations Cape Town on the Official opening of your new premises at 28 Jarvis Street. A really tremendous achievement!

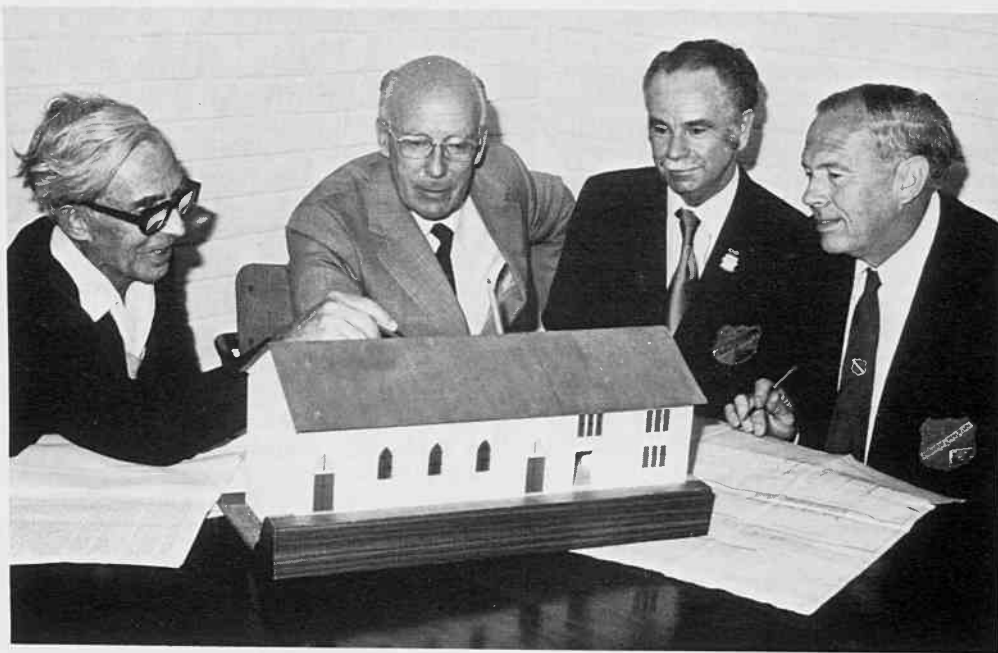
Our good friend and past president Roy Johannesson kindly sent us an extract from the Cape Argus reporting the occasion which we print below. Together with this came a great batch of photographs taken by Roy Millington APS(SA) from which (barring the first two) comes this month's 'Focus on'. Thanks Roy and Roy!

Extract from THE ARGUS, Thursday April 22nd 1976.

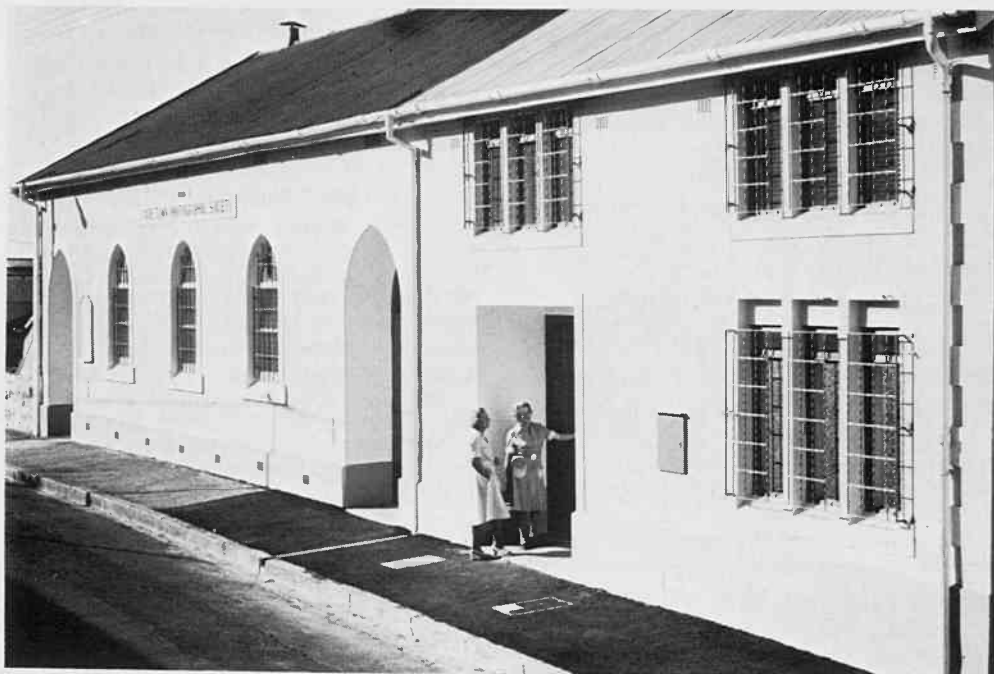
### NEW CENTRE FOR PHOTOGRAPHERS

The Deputy Minister of Information and

House Committee : Cape Town Photographic Society, examine the model of the proposed building. Left to right : Ken Halliday, Dick Pearce, Roy Johannesson and Brian Greener. Absent was Eric Vertue - Photo by Ted Dickinson.



And the real thing, 28 Jarvis Street, April 1976. Photo by Ted Dickinson.



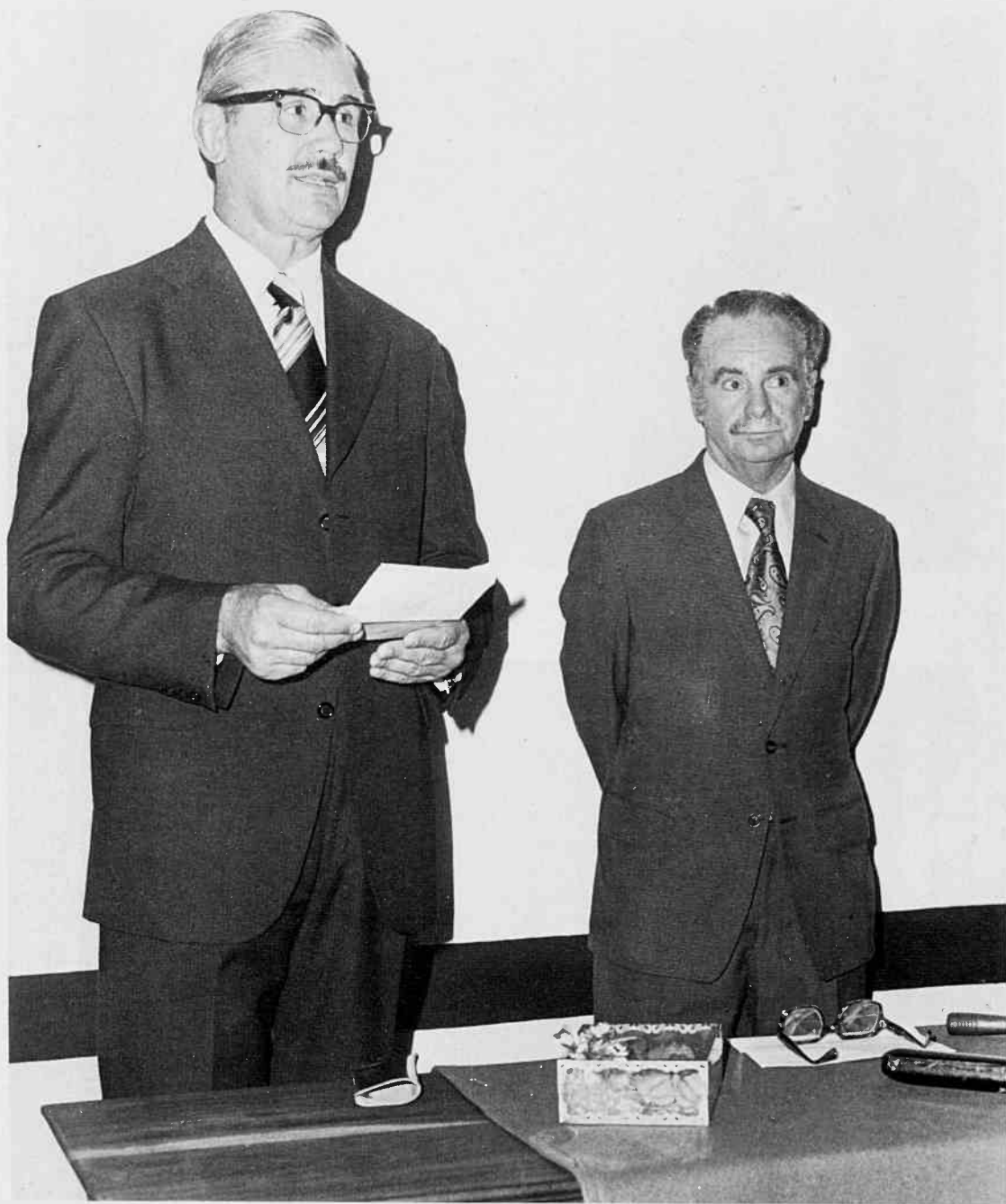
Official opening cheese and wine party (note the projection room ports in the background)



The Hon. Louis Le Grange being met at the entrance by Roy Johannesson.



The Hon. Louis Le Grange delivers his opening address after being introduced by Roy Johannesson.



Hard work behind the scenes for the 1976 Cape of Good Hope Salon - by Roy Millington

APS(SA)

(See over for details)



Top PhotoSALON SLIDE JUDGING SESSION

Judges: Front Row L to R. Ted Dickinson FPS(SA), Beth Grundlingh APS(SA), Roy Johannesson FPS(SA).  
Back row L to R. Terence Stafford Smith, Ken Halliday, Roy Stanley, Fay Woodhead, Slide Chairman  
(Standing) May Sim.

Bottom Left Photo

Vera Vertue sorts out print parcels.

Bottom Right

Susi Hommes and Nan Munro sorting slides.

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(New centre for photographers ..  
continued)

of the Interior, Mr. Louis Le Grange, will officially open the new headquarters of the Cape Town Photographic Society in Jarvis Street at 6.30 pm today.

The building, now fully equipped for slide shows and for meetings, had been a church dating back to 1893 - only three years younger than the Society. Though extensive conversion was necessary to provide modern facilities in a building adjoining the church, the architectural character of the church, with its lofty interior and high windows has been retained.

The property was bought by the Society in 1969 for R20,000 and a further R25,000 has been spent on repairs and conversion.

Founded at a meeting held on October 30, 1890, the Cape Town Photographic Society is the oldest photographic society in South Africa and it is believed to be the oldest in the southern hemisphere. Its first president was Dr. David Gill, Astronomer Royal at the Cape.

For the society's first outing to Kirstenbosch, one of the members provided a cart - not to carry the photographers, but to transport their cameras. And with these bulky cameras, went all the rest of their equipment, including the plates which had to be coated only shortly before a photograph was taken.

But enthusiasm ran high - in spite of

all the problems encountered in a rapidly developing craft - and by 1907 the Society was able to organise the first International Exhibition of Photography in South Africa.

Today the society, which meets every Wednesday for discussions and to show prints, slides, slide series and films, has about 350 members - many of them distinguished photographers who have won international awards.

But, according to Mr. Roy Johannesson, the immediate past president of the Photographic Society of Southern Africa who has been a member of the Cape Town Society for many years, there is now a great need for new members who want to learn from others how to improve their work."

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## CARLTON KODAK

### CENTRE NOW OPEN

As a continuation of the company's programme of customer service and information aimed specifically at supporting photo dealers, Kodak recently opened a Consumer Service Centre at 35G Village Upper, Carlton Centre, Johannesburg. This move has brought the company in closer contact with customers to help them make the most of Kodak films, cameras, and projectors.

Prior to opening, all information points within the Carlton Centre and the Carlton Hotel, and all Kodak dealers in the vicinity, were told of the plan. Most dealers were in favour of the centre, seeing it as a supplementary service which eventually boosts their sales.

During the first week there were surprisingly many consumers wanting aid and advice, and now the daily average of consumer visits is well over 50.

Staff at the centre provides information about various photographic subjects and answers questions about the use of Kodak products. If repairs are needed, advice on the nature and approximate cost is given. Simple camera adjustments are made free of charge.



Information, appropriate data books, or non-chargeable Kodak publications are given in answer to queries from some advanced amateurs. Customers are genuinely appreciative of the services offered at the centre, and more and more callers arrive every day.

The venture has been so successful that Kodak intends expanding its Johannesburg operation in other shopping centres. As almost everybody wants to take pictures during the holiday season, consumer service centres will eventually be opened in the main tourist cities, Cape Town and Durban.

Such centres play a vital role in maintaining customer satisfaction and pleasure in picture taking, which in turn stimulates consumption of photographic aids, goods and equipment. In this respect it is ultimately of positive benefit to the retail trade.

Eastman Kodak Company currently operates 45 similar centres in the United States. In the first three years of operation they served nearly a million people across the country. The programme proved particularly useful to customers just beginning to take photographs and to those with new equipment.

More than a third of the customers made personal visits, usually with specific questions about a particular piece of photographic equipment.

With Thanks and Acknowledgement to Kodak Review.

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## SOUNDS FISHY TO ME

There I was viewing this water fountain from all angles through my lens. After a while this bird with a dream figure comes up to me.

"You're fascinating me" she says.  
"What are you doing?"

I explain about our club roving competition and show her my prescribed list of subjects.

"How'r you off for a model?" she asks.

"Have'nt even thought about it yet",

I say, my heart pumping a trifle faster.

"I've done a little modelling" she says. "How about that silhouette on your list?"

What luck! I think.

"If you'r interested see me after seven thirty tonight at my place" says she, and scribbles her address on the back of my prescribed list.

Well can you believe it! I didn't even ask her - she asked me. And a 'looker' too! Walk up to a strange bird with such a proposition and ten to one she would give one a flat hand. Just goes to show you. Boy, will those guys get a surprise when the competition is judged!

Hurriedly I scrounge umbrellas, extra flashes and tripods from the boys. I only forget the lace curtains for the background. We make do with a sheet off her bed.

Only one shot allowed for the silhouette so this one must be good. Oh! A snag. The borrowed flash cord does not fit the camera. This I find embarrassing - the great cameraman with incompatible equipment? The bird is waiting. Oh well... I will use time exposure and short circuit the cord with my car keys.

"Ready!" She drops her gown and executes a series of poses. This bird knows what she is doing. I look through the lens. "Hold it!" I depress the shutter button and fumble with the car keys. Contact at last and the flashes go off. "Perfect!" I say to the bird. "Absolutely perfect!"

I rush back to the boys and tell them. They smile but I see they have their doubts. So what. They will smile on the other side of their faces on competition night. This beginner will show them!

Now I begin to think again. Was that focus sharp? Yes. Was the exposure correct? For a flash silhouette just about any setting should work out I think. Clever of me to think of the time exposure and keys bit eh?

What was that they said about SLR cameras and the mirror blocking the viewfinder? On time exposure it should cut off the view for a long

time. Crumbs! I'd better check that darned camera. Mmmm.... just my luck - one sixtieth of a second!

So I write this to ease the pain and condition the boys. If I could just visit that bird again .....

From 'AD INFINITUM' Iscor Camera Club.

*Sounds too true to be good!*

+ + + + +

## IMAGE ENTRANT

Let's face it, the time limit given was ridiculously short! Yours truly quailed at the thought of the remarks this would cause when our 'cover-circular' reached the members. I always felt that when 'Image' moved it would move fast, but I didn't think it would be a rocket-assisted take-off! The cover was decided, the deadline given and we had scant days to get the message to you all. With one magazine *still* at the printers (it came out 21 days beyond its "promised faithfully" latest deadline) and the May issue also abed, we knew we had to resort to a news release circular. I felt it would be but a token gesture in view of the time.

I couldn't have been more wrong. The response considering the short time has been tremendous! Even an entrant from Swakopmund in a matter of days. The country seems full of beautiful children and pretty girls. A gaggle of truly lovely portraits. Now all of a sudden its going to be a darned hard job to choose and believe me, I'm glad it's not mine. This is true team spirit. Ladies and gentlemen I can but say thankyou most sincerely.

To those who found the deadline imposed beyond possibility (and I'm not surprised) please remember that the next issue will also need a cover so there's no reason for you to be left out. In fact, if you have no suitable material available at present you now have good time to set out and shoot a couple of rolls with cover picture in mind.

There are three magazines "in the

mill" at the moment plus the new Image, so forgive me but I really can't remember if I've said this before or not. Anyway a reader's 'picture gallery' will probably also be a feature in future editions as well as portfolio. This of course is open to all sections, nature, portrait, anything, black and white or colour, so it's over to you.

It's repetative but very important, so far, - Thank you! P.S. Does anyone know a good colour rinse for removing grey hairs?

Sincerely

BARRY CROSS

+ + + + +

## remember insurance

THE PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA  
INSURANCE SCHEME COVER AND RATING INFORMATION

### COVER

- "All Risks" on Photographic equipment.
- Applies on a "Worldwide" basis.

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The definition of equipment is wide being "Photographic and similar equipment". However, any item valued in excess of R500 should be specified.

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All property is insured for replacement cost - please ensure that your sums insured are adequate.

MORE DETAILS FROM PSSA DIRECT.

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## club roundup

### A PHOTOGRAPH PRIMARILY CONCERNS EXPERIENCE

A friend told me recently during a photographic club meeting - "Don't worry, he is a very objective judge". This started me thinking - objective towards what? Does this mean the man judges by purely objective standards, in other words he bases his verdict on the craftsmanship and skill that go into the production of the photograph, i.e. the teachable part of photography, or does his objectivity amount to being open to the communicative value of the photograph? Will he therefore be sensitive to what the author is trying to say, be it the interpretation of an interesting pattern or texture, perhaps a fantasy or a mood, or the telling of a definite story?

To be successful a photograph must above all communicate. If it does this well, photography becomes one of the most powerful mediums in the world of pictures today. This does not mean that one must primarily approach each photograph asking "What story does it tell?" What story does most modern art tell anyway? Yet if a photograph is good it has a certain intensity about it that makes the viewer in turn feel deeply. What story does an Ansel Adams photograph of aspen trees or a sunrise on some magnificent mountain tell? Nothing that we do

not know already, but the important thing is that his photographs re-create in one the feeling initially experienced by the author. This could be an erotic sensation as presented in Weston's peppers, or it could be the exact opposite as expressed in his nudes.

Like all art, and modern art specifically, a photograph is a very personal expression, and this is where we move into the realm of the subjective, and its importance when judging - the objective criteria are there mainly as checks and balances, the subjective criteria penetrate far deeper.

The question of what represents good art can never be solved by mass samples and opinion polls. When showing a photograph the purpose is always to communicate an experience and the image selected is the means of doing this. The valid experience is not only that of the photographer but includes the viewer's response by his drawing on something similar in his own life. So in actual fact both the taking and the judging of pictures are mainly concerned with subjectiveness - with individual and very personal feelings and experiences regarding patterns, textures, fantasies and moods. Should one then not rather describe a good judge as being one who judges subjectively - a judge who is capable of responding to all the varying facets of life as they are communicated by that complex visual illusion known as photography?

From IRIS, SABS Camera Club.

.....

### AUTOMATION WITH FLASH

Electronic flash makes an excellent lighting source when copying colour slides, enabling daylight film to be used, and can be used in conjunction with other flashguns and reflectors when modelling portraits, figure, or anything else requiring multiple lighting. With this in mind, manufacturers of lighting equipment have produced barndoors, snoots, brolly reflectors with gold and silver finishes, as well as cheaper ones in single and double white plastic for differing

light spreads, diffusion and reflection.

All in all, there's not much in the way of lighting that the photographer needs that can't be accomplished by flash. But there's still the problem of exposure, because in a multiple flash set-up with diffusion and reflection thrown in for good measure, the calculations with guide numbers and various corrections that have to be made make exposure more of a lottery than anything else.

Most amateurs nowadays rely entirely upon exposure meters of one sort or another to give them reasonable results, with daylight, but are unwilling to invest in a flashmeter even if they do a great deal of work with flash. It certainly might be worth considering for a studio.

A flashmeter is coupled to the main light source and held in front of the subject towards the light in the manner of an incident light meter. By pressing a button on the flashmeter the lights are triggered off in a test flash that leaves a reading on the meter, indicating the exposure. It's as simple as that.

When it comes to modelling, every other flash head coupled to the main one can be individually measured and compared at the subject position to give the lighting ratio. For instance, one stop difference indicated on the meter gives a brightness ratio, of 1 : 2.

The distance or power of the flash heads can then be altered, and further readings taken until the desired effect is reached. A check in the viewfinder will establish what the picture area will be, and comparative readings can be taken within this area to assess the result.

If the flashmeter is then taken directly up to the back ground, the lighting level of this can also be determined.

If you consider the amount of money that is spent on automatic cameras and then realise that they have no great advantage over the more simple ones when using flash, the cost of a flashmeter falls into perspective.

From Bethlehem Camera Club.

The recruitment of members is important because new members bring new ideas and that keeps a club alive. We can not expect to have new members enrolling unless we recruit them actively and for this reason I submit the following idea for comment by members of our club as well as other clubs that read Pixit:

We print twenty thousand cards and issue it to members of participating clubs. The cards have a space for the holder to write his name and that of his club. Printed on the card are the names and telephone numbers of all participating cine clubs in South Africa.

When a member meets any person handling a cine camera he hands him a card. If the recipient is already a member of a cine club, a good fellowship can be struck up. If he is not a member he will be put in touch with a cine club near his home.

The advantages of membership can be pointed out to him and the card will be an introduction to his local cine club.

*An excellent idea from 'PIXIT',  
Pretoria Cine Club.*

. . . . .

*Finally a clever one from 'Pan'  
Durban.*

#### ALPHA BETICS

A ASSISTANT: Try to reassure your assistant that he, or she, will not fall over the cliff into the valley some 300 metres below while he is holding a 'distracting' branch out of the way with his teeth. Always try to take an assistant along and let him do the donkey work.

B BEGINNER: We are all this at some stage in our lives. Be helpful to beginners, this is the only way that they will learn.

C CLEAN FEET: This is essential in models and is a point all too easily overlooked.

D DUDS: These are useful for practising on. Spotting, glazing, mounting, sepia toning and such

- things that require endless practice.
- E EYES. Must have catchlights. Preferably only one, though two are sometimes permissible.
- F FILTERS: Used properly can help to create 'darkroom magic', which, let me tell you, does not exist.
- G GO ALONG ON CLUB OUTINGS: Apart from the social contact you will see other members at work and, who knows, may pick up a few worthwhile tips.
- H HELP is always at hand. All you have to do is ask. Most members are human but are unaware of your problems unless asked. HELP at club meetings. An extra pair of hands is always appreciated.
- I IMAGINATION, INDIVIDUALITY, INITIATIVE. These create impact. Remember a good picture is judged in the first few seconds of viewing.
- J JUDGES. It is impossible to please all the judges all the time. However they are, or should be, experienced photographers, and we should be guided by their comments.
- K KEEP all your reject slides. They may be used in the future for montaging, bas-relief or other magical manipulations. They also serve to remind us that we are all human and shrink a few swollen heads!!
- L LAZY. If you are this you will never achieve results. Employ a professional nagger or take yourself in hand immediately.
- M MOUNTING of slides is important. Dirty, sticky edges are horrible to handle and give a very unfavourable impression. Make sure no dirt or hairs on glass when using glass mounts.
- N NATURE. No man-made objects in sight!!! Show all legs of animals and try to catch a catch-light in the eye. Get detail in fur etc. and background suitably out of focus plus all the other impossible requirements THEY ask for!
- O OH NO! Not another NO AWARD and I really thought I had it made this time.
- P PROCESSING - only a good negative can give a good picture so ensure that chemical temperatures are exact and timing right for what you have taken according to your ASA.
- Q QUIET. This is your darkroom at night. Here you can escape from all the noise and bustle (wife yelling at you and the kids etc.) and get down to some real work.
- R RIVERS, ROADS lead into the picture and, if possible, not out again.
- S SPOTTING. Any old negs you have, scratched or dusty. When you have time to waste, print to 8 x 10 or 10 x 12 and remove excess moisture. Nearly dry? Then practice spotting. There must be some 200 shades of grey to choose from and only practice makes perfect.
- T TIMING is most important when developing a film. Time must be exact. Hit-and-miss methods produce hit-and-miss negatives.
- U UP at the crack of dawn to attain those prize-winning shots. Rise before the sun for the best results.
- V VARIETY is the spice of life. Most people tend to specialise in one form of photography but it does no harm to dabble in other fields from time to time.
- W WEDDINGS. Every photographer's nightmare. Avoid unless really pushed. Practice on friends first, provided they have a 'pro' in attendance. But please, oh please, don't get in his way.
- X XMAS - all I want for Xmas is a new Novaflex. Any hope of getting one I haven't got!!!
- Y YAWNS - This shows that your audience has had enough. Time to turn the lights up and serve coffee and eats.

X ZZZzzz...the judges have gone to sleep again! Add more impact to your pictures and keep them awake.

Cookie Woodhouse and Aunt Annie.

.....

*And an interesting letter ...*

Dear Sir,

I read with interest Paul Smith's article "It sounds good" in PSSA News and Views.

I have just joined P.S.S.A. and take a keen interest in any technical cine articles. I am qualified in the electronics field and would like to offer a little advice regarding the technical aspects of Mr. Smith's information.

Firstly I agree in principle with the majority of points referred to by Mr. Smith, but it is not correct that "all amplifiers like to receive a high impedance signal from a mike." On the contrary the majority of modern transistor recording equipment is specially designed for low impedance inputs, as are most projectors today.

Another point is that although condenser mikes are real hi-fi quality they can be obtained at well under R20. I have several excellent mikes all costing around this price. I will be glad to offer assistance to anyone troubled by any recording or other electronic problems.

I also have a very unique method of sound sync without any mechanical connections or controls. It is fool-proof, requires no supervision or adjustment and gives perfect (and I mean perfect) sync everytime. This system makes the pulse system seem very complicated by comparison. A brief article will be appearing shortly in the J.P.S. Reflex.

My phone number is 34-6600 (all hours) if anyone would like a chat.

Yours faithfully

Ed. Carpenter.  
18 Second Street,  
Lambton,  
Germiston 1401

+ + + + +

# SYNCHRO SUNLIGHT

Bridgette Pacy-Tootell

Chances are, you've taken heaps of pictures before of the wife/girl-friend/sister etc., outdoors in bright sunlight. You've probably got fair results too, in that your exposure is accurate, figure sharp, colours correct (if you're using colour film). BUT, are you really happy with your results? Check again. Is her face darkened by shadows which have marred the expression? Yes? Well now is the time to set yourself an assignment and see if you can improve these pictures. Do a series of test pictures, and next time a young girl asks you to produce some pictures for her to take along to a modelling school perhaps, you will KNOW that your results are going to be good and that she will be happy.

What we are actually going to do now, is to fill in the shadows by the use of flash. This is commonly known as synchro-sunlight. Let's discuss this step by step and try out a few experiments.

## USE OF FLASH AS A FILL IN.

When using this method you are using the flash to decrease the contrast between the deep shadow on the face, and the bright sunlight. Once these shadows have been lightened by your fill-in flash, you will produce a negative or colour slide with full detail in those shadow areas.

This is how you should do it. Take a meter reading off the highlight side of your subject i.e. the side that is lit by the sunlight. If you take particular note you will see that the shadow is deep. The way to test this is to half close your eyes and look at the subject. The ratio at this stage is about 1:50 to 1:75.

PRACTICAL EXAMPLES USING FLASH BULB OR ELECTRONIC FLASH



(1a) COMPUR SHUTTERS i.e. all cameras with between the lens shutters. With these cameras you can use both flash and electronic flash at all shutter speeds.

(1b) FOCAL PLANE SHUTTERS i.e. most commonly used in the Single Lens Reflex type of cameras. One can only use electronic flash at about 1/60th sec.

1. Suppose you are using a film (either colour or black and white) which has a speed of 100 ASA. Your exposure in normal sunlight should be approx. 1/125th sec. at f8, or 1/60th at f11.

2. If your subject is in direct sunlight you will find that your shadow detail is very dense and in some cases can be rather distracting. With fill in flash you can soften these shadows by using a ratio of about 1:4.

3. We will talk about flash bulbs first, as this is the most common type of lighting used by the average amateur. These bulbs can be purchased in various strengths, the most commonly used today being what is known as the 'peanut bulb'. These have no metal base and are very economical to buy. The average guide number is about 80.

4. Assuming that you have a flash gun and flash bulbs, by working on the Guide Number (which is written on the box of flash bulbs), one can work out the flash to subject distance for any required aperture. Therefore, if the daylight exposure using a Compur Shutter is 1/125th sec. at f8, if the flash gun was placed at 10ft from the subject, you would get a ratio of 1:1, because DIVIDING THE DISTANCE (10ft) into the GUIDE NUMBER (80) gives an answer of f8. To achieve the ideal ratio of 4:1, you would therefore take the flash gun back to 20ft with an aperture of f4, which is 2 stops up, and 4 times the exposure. The light in the shadow area is now four times less than that of the sunlight, and this would give you the ratio that you are looking for.

5. In table form, it looks like this:

Meter Reading : 1/125th sec. at f8  
Guide No. of flash : 80  
Method : Divide Guide No. (80)  
by f stop (f8) = distance (10ft)

This is flash to subject distance which gives the same amount of light in the shadow areas as you have got in the highlight areas. This is equal to the ratio of 1:1. By doubling up your flash to subject distance (10ft x 2) = 20 ft you will now require an aperture opening of f4.

e.g. Guide No. (80) divided by 20ft = f4.

When making the first test, shoot some pictures at the normal aperture using no flash fill in, then shoot a second set of pictures using the method as described above. Check your results to see the radical difference that is now obtained by using your flash as a fill in.

The principals described above for flash bulbs applies almost exactly the same for electronic flash. BUT remember that with focal plane shutters, you can ONLY use 1/60th sec. otherwise you will not get flash synchronization. On the back of most electronic flashes is a table setting out your f stop/distance ratios. For a straight flash shot, you set the dial on the flash gun to the required ASA speed, say 100 ASA. Set the camera at 1/60th sec. Your subject is 10 ft. from the camera. Look up the dial and read off against the 10 ft. what your f stop will be and set the camera accordingly.

Your daylight reading on the meter gives you 1/60 sec. at f11. By setting your camera at this f stop at the prescribed distance off your flash gun dial, again gives you a 1:1 lighting ratio. To get back to your ideal 4:1 ratio, you either have to close your aperture down to f16, or as described above, move your flash gun back behind the camera.

If you are not sure about taking

your flashgun back behind the camera level, or you do not have an extension cord, you can still achieve a more balanced lighting effect. An ordinary cotton handkerchief, which should be white and clean, can be held over the flash and tied with an elastic band. You need only one thickness of material over the flash gun while the exposure is made. By using the flash gun now at the normal distance, the handkerchief will cut the flash power by half. This means that only half as much light will fall on the shadow areas, and in your final picture, a more natural result will be produced. This method will give you approximately a 3 : 1 ratio which is also still acceptable for colour photography, and at the same time, you will have a much better negative for printing in black and white. If you use two thicknesses of handkerchief over the flash, you will cut the power to about a quarter of its strength, and this will give an approx. ratio of 5 : 1.

#### OTHER USES FOR FLASH OUTDOORS.

Another way that you can use flash is as the sole source of illumination. If the day is overcast but you have to shoot a bride, for example, set your flash in the normal way, as though you were taking a picture indoors. The subject will be correctly exposed and your background will be dark and unobtrusive. Or, you can have your subject with their back to the sun, which without the use of flash, would give you a rim lighting effect, and the entire figure would be dark forming almost a silhouette. With the introduction now of the flash, you fill in those deep shadows areas, and once again have definition in the subject, whilst still retaining the halo effect of the back lighting. This type of effect can be particularly useful should you be photographing groups of people which are a lot more difficult to handle successfully than just one person. It also saves everybody having to screw up their eyes against the bright sunlight.

The use of flash fill-in with Bantu studies is particularly useful. Working now with a dark skinned person, you have added problems even in the most brilliant sunlight. The eyes,

without the use of reflector or some form of fill-in, will remain pools of deep shade, and you will not get good texture in the skin. But using the above described techniques for synchro sunlight, you can fill in the shadow areas, and highlight the skin tones at the same time.

#### FLASH WITH COLOUR FILM

Synchro Sunlight is most commonly used in colour photography where it is essential that the highlight to shadow ratio must be kept within the limitations of the film's tonal range.

The professional invariable uses the umbrella or bounced flash method outdoors with colour film, because of the very natural results which can be obtained. Bounced light gives diffused light and if bounced off a white umbrella (or reflector) you will get overall even tones, but against that, rarely will you get a sharp catch light in the model's eyes.

But again, as mentioned previously, to get the correct ratio of fill in, even using bounced light, it is a case of trial and error, and when you start these experiments it will be necessary for you to write notes as you go along for reference purposes after the film is processed.

Finally, remember that with all such experiments, until you are sure of what you are doing, bracket your exposures, until you can instinctively judge the correct flash head position. With these few notes as your rough guide, set yourself an assignment and master the technique of synchro-sunlight.

With acknowledgement and thanks to  
PAN, Durban Camera Club.

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